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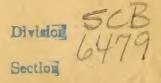
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For De Samo and the and things Tucker -



THE

CONGREGATIONAL

TUNE-BOOK;

BEING A COLLECTION OF POPULAR AND APPROVED TUNES, (MOSTLY FROM THE NATIONAL PSALMIST) SUITABLE FOR CONGREGATIONAL USE.

By

LOWELL MASON & GEORGE JAMES WEBB.

BOSTON:

TAPPAN, WHITTEMORE, & MASON,

Entered, according to Act of Congress, in the year 1848, by TAPPAN, WHITTEMORE & MASON, in the Clerk's Office of the District Court for the District of Massachusetts.

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Just Published;

THE NATIONAL PSALMIST; a collection of the most popular and useful Psalm and Hymn Tunes; together with a great variety of new Tunes, Anthems, Sentences and Chants; the whole forming a most complete Manual of Church Music for Choirs, Congregations, Singing-Schools, and Musical Associations By Lowell Mason and George James Webb. 352 pp.

PREFACE

This book has been compiled in compliance with numerous requests from different sections of the country, and to supply the wants of those Societies where Congregational Singing has been introduced. The Selection, as is indicated in the Title, is chiefly from the NATIONAL PSALMIST, and the harmony and arrangement are the same in both books, so that while the larger book is used by the choir, the smaller may be used by the congregation generally. While some few tunes have been inserted because they are well known, and in general use, it will be found that the majority are truly congregational in their character and style.

For remarks upon the relative importance of, and position due to Congregational and Choir singing, together with hints as to the best manner to introduce and sustain Congregational Singing, the reader is referred to the Preface of the NATIONAL PSALMIST, a single sentence of which we may be permitted to insert here. "While, therefore, we are decidedly friendly to congregational singing, we are equally so to choir singing; they are both legitimate forms of musical truth, derived from the nature of the art, and sanctioned by common experience and by the word of God."

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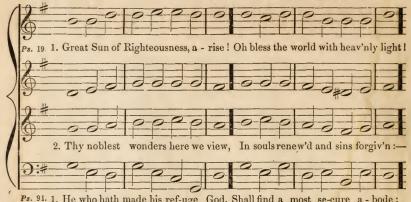
CONGREGATIONAL TUNE BOOK.



This celebrated tune has been attributed to Luther, but there is no evidence that it is his; it is traced as far back as Marol & Beza's Psalms, pub. at Geneva, 1543; but beyond this we know not from whence it came. An English clergyman distinguished for his musical researches, is now endeavoring to ascertain its history



From the German Psalter, 1562.



Ps. 91. 1. He who hath made his ref-uge God, Shall find a most se-cure a - bode;
3. Thrice happy man! thy Maker's care Shall keep thee from the tempter's snare;



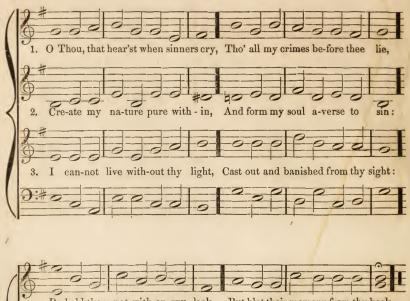
God is thy life—his arms are spread, To shield the with a healthful shade.

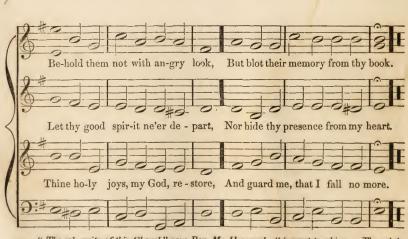
This tune is found in all the best collections of Psalmody. From its constant publication in all the olden books, it may be supposed to have been a special favorite. It seems to be fully equal in every thing but recollections and associations to "The Old Hundredth."

Composed by JOHN HUSS,—born in Bohemia, 1373, and burnt as a Martyr, July 6, 1415.



This admirable old tune is found in most of the German Choral Books; but, as is the case with many other similar pieces, there are various readings. It is one of the best Congregational Tunes.



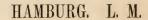


"The solemnity of this Choral," says Rev. Mr. Havergal, "is most touching The origin whether Protestant or Roman, is uncertain."





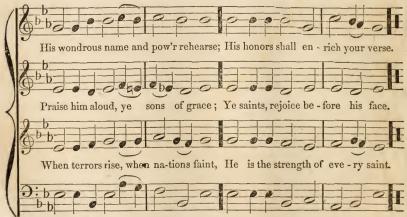
This is called, in some of the old service books, "The Ambrosian Advent Hymn." It is probably one of the oldest church tunes. The melody is within the compass of all voices, and young men and maidens; old men and children, may unite in singing it.



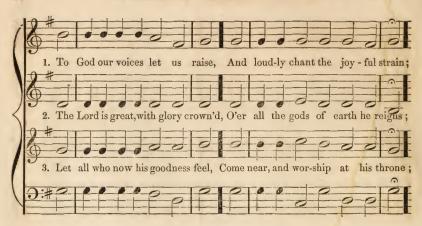
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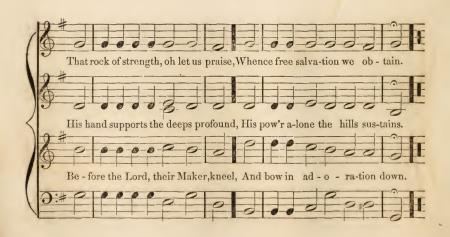
Arranged from a Gregorian Chant, (Tone 1.,) by L. Mason, and first published as a Metrical Tune, 1825.



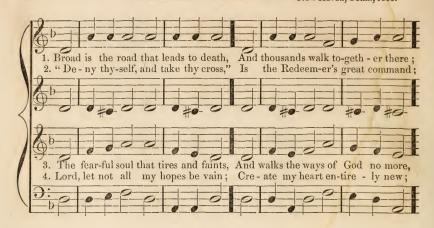


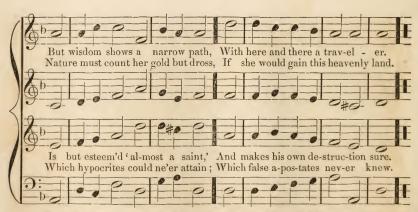








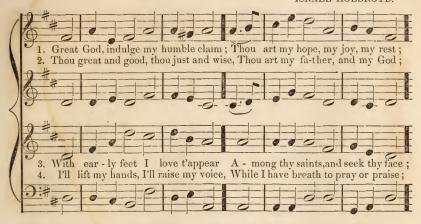




This tune is very generally known in the American Churches. It has sometimes been called a German Choral, but we have searched the German books for it in vain, and we doubt not it is the production of Read.

ISRAEL HOLDROYD.

15

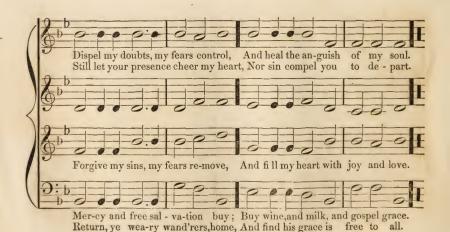


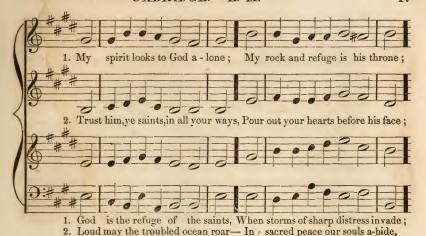


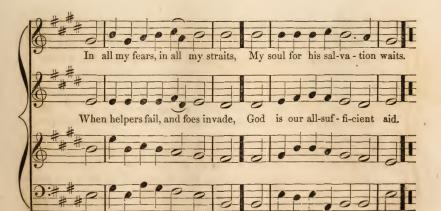
This tune is found in the "Spiritual Man's Companion," by Israel Holdroyd, Philo-Musical, London, "53. It is known and sung in all parts of the country.



1. Ho! eve-ry one that thirsts, draw nigh; 'Tis God invites the fall-en race; 2. Come to the liv-ing wa-ters, come! Sinners, o-bey your Maker's call;

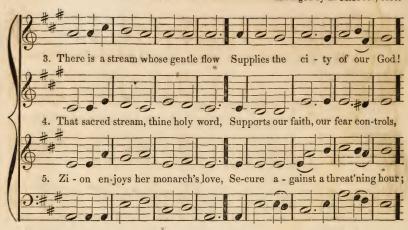


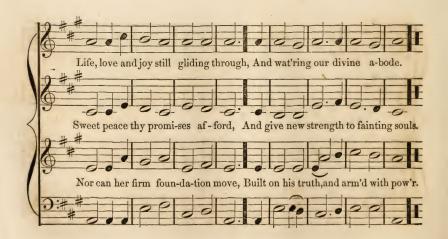


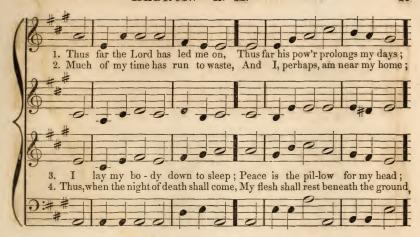


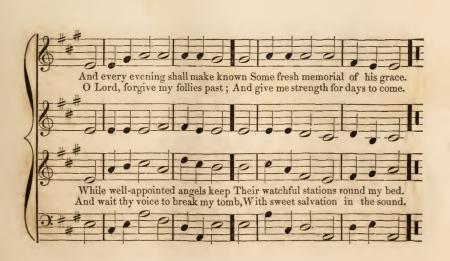
Ere we can of-fer our com-plaints, Be-hold him present with his aid. While every nation, every shore Trembles, and dreads the swelling tide.

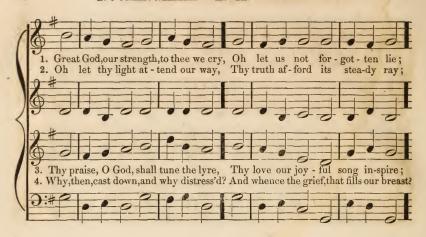
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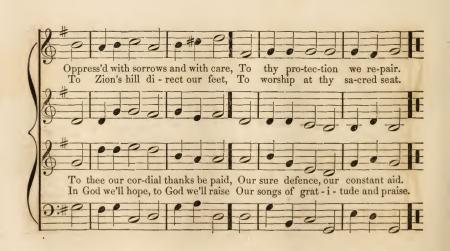


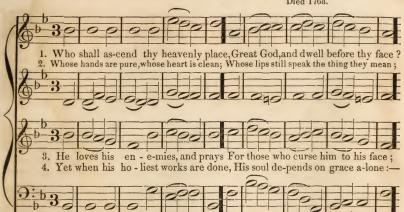


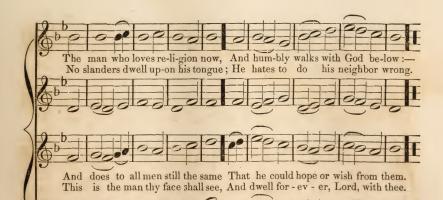






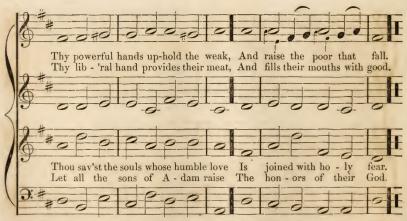




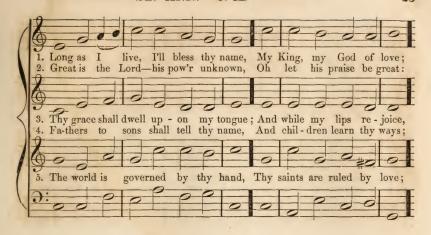


This is one of the finest examples of a smooth, flowing melody in triple measure. It has long been a favorite tune, though it cannot be regarded as in the true Congregational style.





"A tune universally liked. Generally ascribed to Dr. Croft, but certainly composed long before he was born. The Scotch lay fair claim to its composition."—HAVERGAL.





"This," says Rev. Mr. Havergal, "is a deservedly admired tune, and quite in old style. It has been attributed to Dr. Croft, but is probably much older."—RIMBAULT.

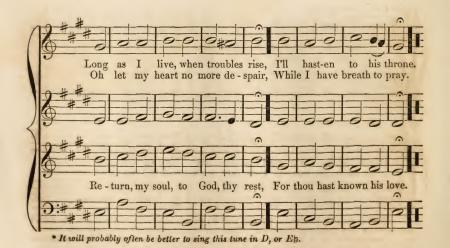


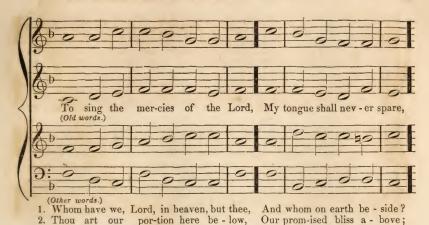
"This," says Rev. Mr. Havergal, "is simplicity itself. Both the melody and the harmony are the progeny of our great Cathedralist. He composed them for the Veni Creator, in Archbishop Parker's Psalter. A child may sing the tune, while manly genius will admire it."



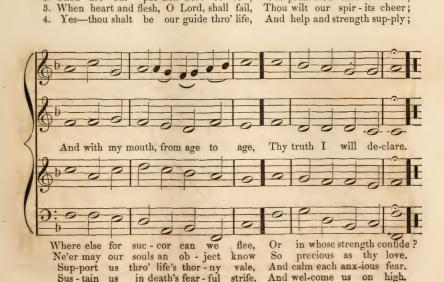
* "Next to the Old Hundredth, this was once the most popular tune in England. The Scotch call it STILT, and claim it as their own. There are three harmonized versions of it in Ravens-croft; two by John Milton, the father of the poet, and one by Simon Stubbs." It has often been attributed to Milton as its author; but he only "composed it into parts."



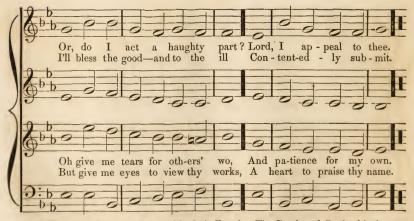




2. Thou art our por-tion here be - low,



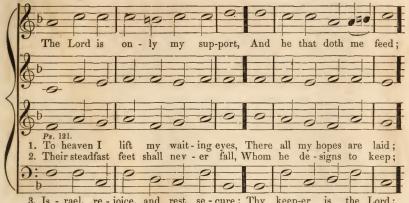




* The name of this tune in the old books is French. The Dundee of Scotland is the same as Windsor, or Coleshill in most English and American books of Psalmody.

CANTERBURY, C. M. Called also Low-Dutch.

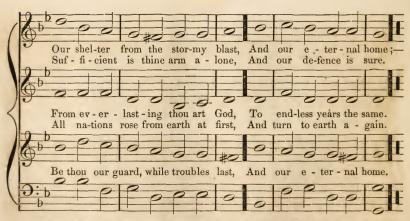
From Playford's Psalms and Hymns in Solemn Music, 1671.



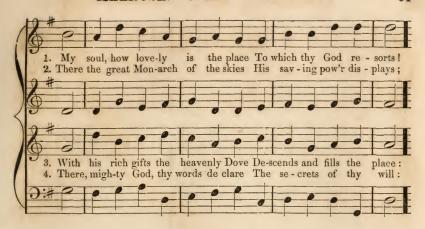
3. Is - rael, re-joice, and rest se-cure; Thy keep-er is the Lord; 4. He guards thy soul, he keeps thy breath, Where thickest dan - gers come;

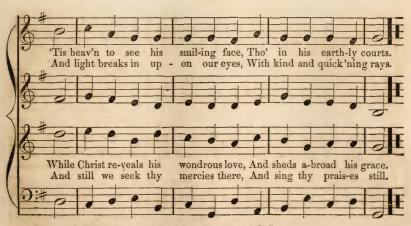






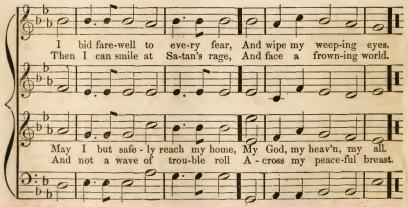
*Dundee is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps DUNDER's wild warbling measures rise;" and another poet has said of it, "Could I, when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be Dundee; or, as we call it, Windsor."



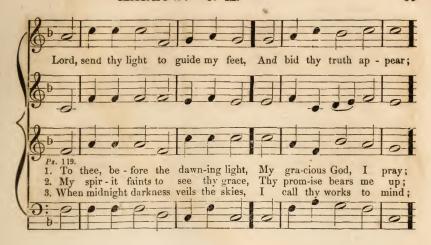


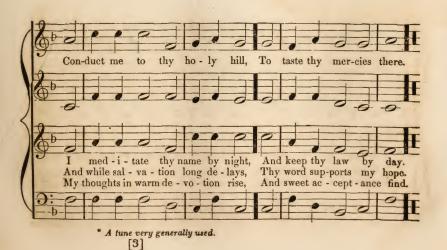
" " A pleasing specimen of a continuous melody."

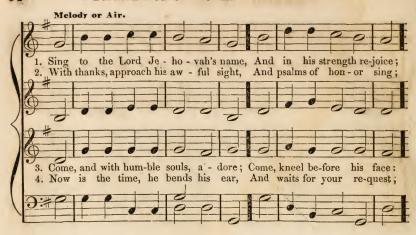


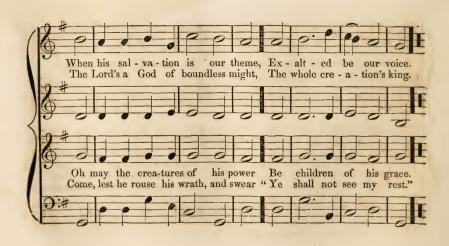


* This has long been a popular tune. In singing it congregationally (for which it is not well adapted,) care should be taken on the part of the choir not to hurry the time. They must yield a little, too, in regard to time, in all those measures having a dotted quarter and an eighth note together.

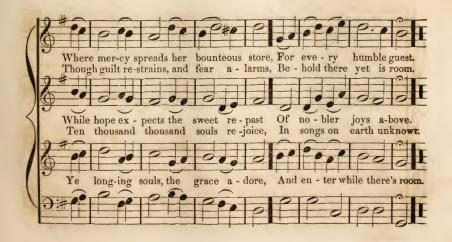




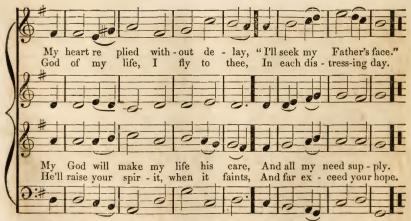






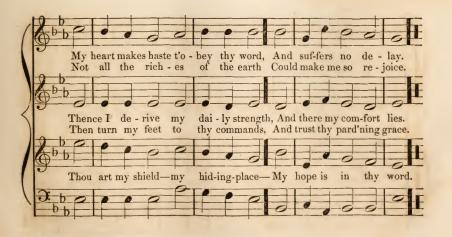






At the beginning of the 2d, 3d and 4th lines, the time must yield a little when all the people sing.

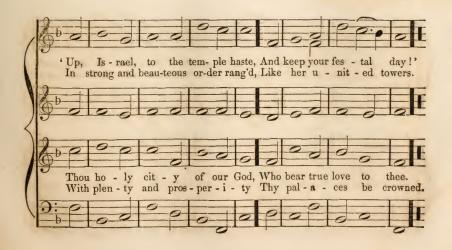


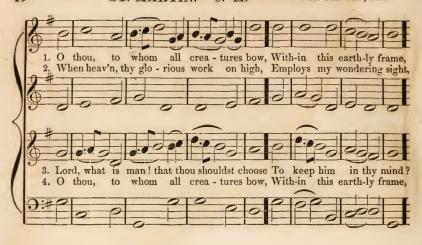


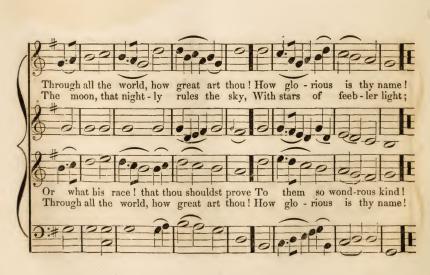


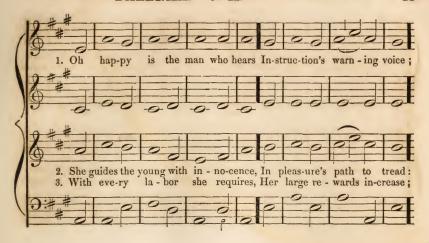




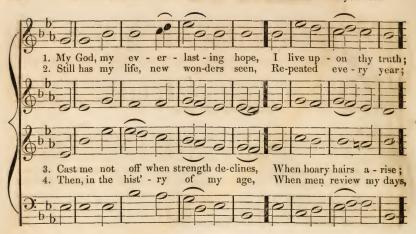


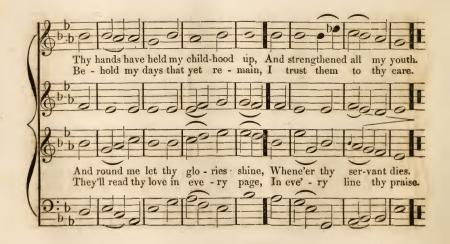






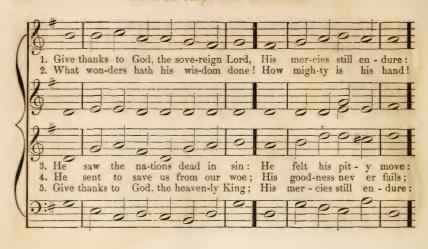


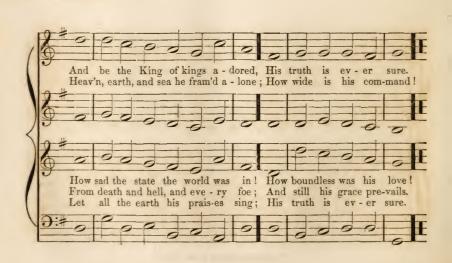




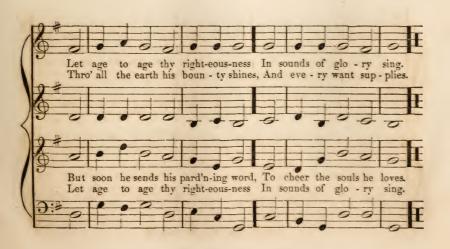




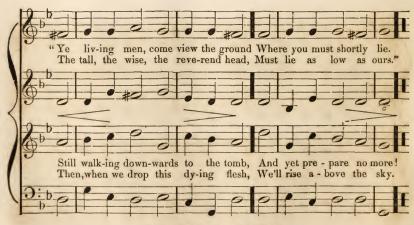




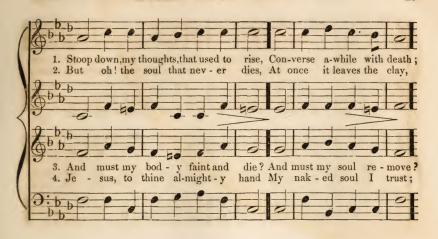








* Called also, Funeral Thought.

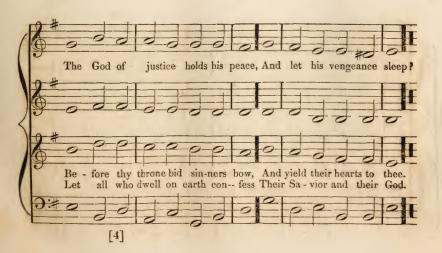








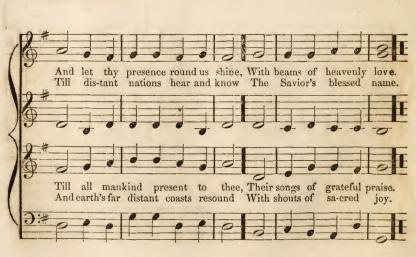












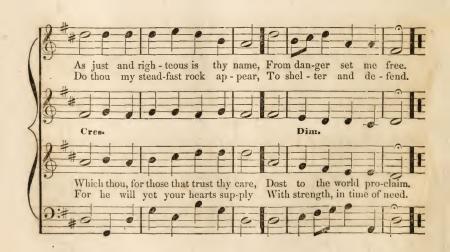


Arranged from a Gregorian Chant, (Tone VIII.) by L. MASON, and first published as a Metrical Tune in 1834.



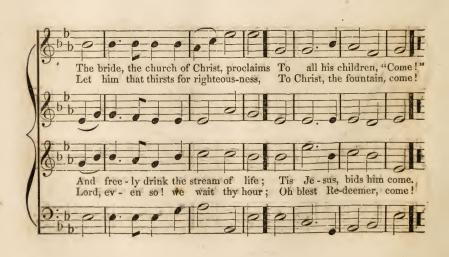




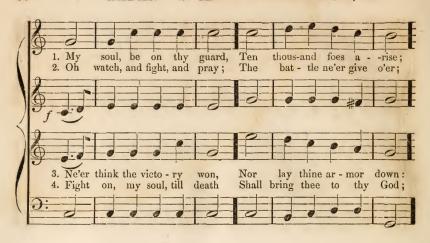




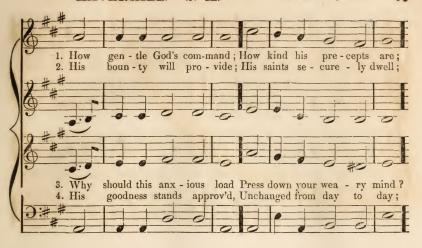


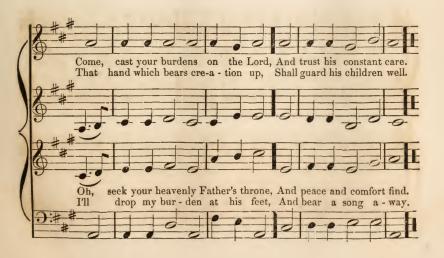










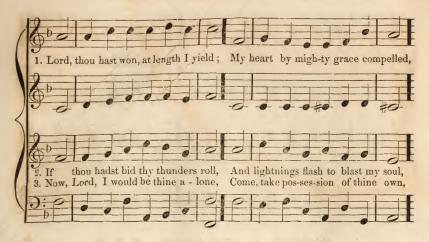




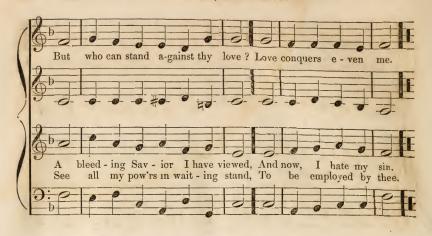




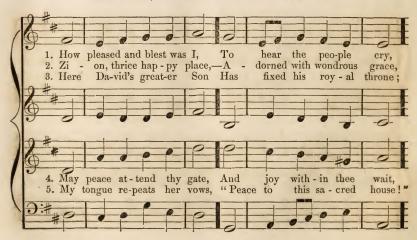








ELTNOR, or OLD CXXII. S. P. M.





The ter - rors of

Thy saints with ho - ly

thy frown

fear



Let swell-ing tides as - sault the sky:

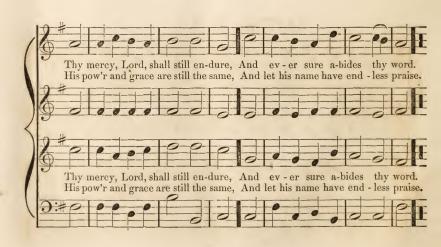
There fix'd, thy church shall ne'er remove;



SANTEE. H. M.













1. Ye boundless realms of joy,
Exalt your Maker's name,
His praise your songs employ
Above the starry frame:
our voices raise, | And seraphim,

Your voices raise, And seraphim,
Ye cherubim, To sing his praise.

2. Let all adore the Lord,
And praise His holy name,
By whose almighty word
They all from nothing came;
And all shall last,
From changes free;
Stands ever fast.



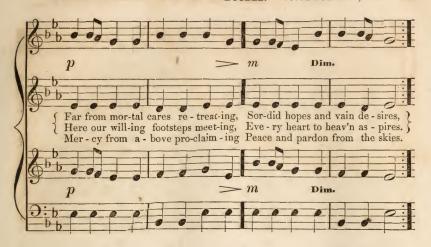






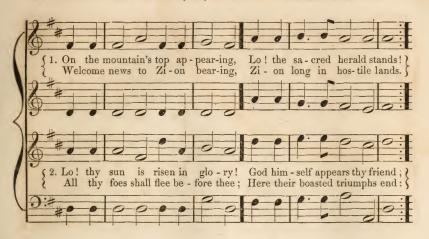








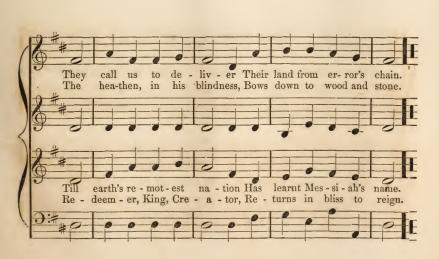












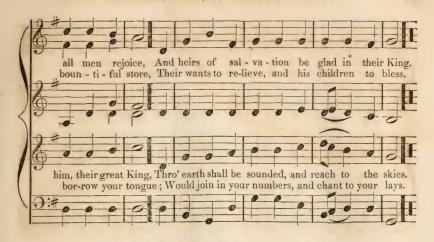








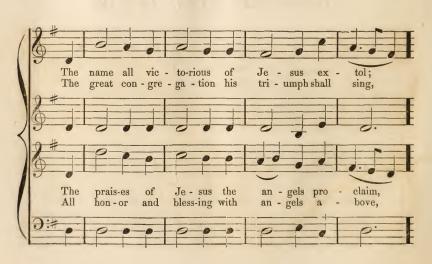




PORTUGUESE HYMN. 10s & 11s.



















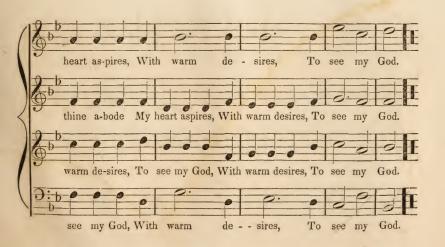


* This tune has been a great favorite in this and in its native land. A slight rhythmic alteration in the second line gives it an lambic form better adapted to general use. The small notes in the fourth line may be sung in a closing stanza, or when full harmony is preferred.











^{*} This tune was a great favorite with the late Dr. Dwight of Yale College. It was often sung by the college choir, while he, "catching as it were the inspiration of the heavenly world, would join them and lead them with the most ardent devotion."—Incidents in the life of President Dwight, p. 26.







